

JULIEN PRÉVIEUX

PRIX MARCEL DUCHAMP 2014

SCHEMATIC BODIES

23 SEPTEMBER 2015 – 1 FEBRUARY 2016

From the start, Julien Prévieux has sought to create work that did not abandon the critical power of art, whether taking the film industry's logic of spectacle one step further, playing with the codes of the world of work, or up-ending techniques of control. Prévieux uses the term "counter-productivity" to describe his work: he turns the techniques and tools of marketing and surveillance against themselves.

In his project *What Shall We Do Next?* (2006-2014), Prévieux presented "an archive of gestures to come", taking

gestures associated with newly patented devices and converting them into an abstract choreography.

The exhibition in Espace 315 offers a mixture of drawings, film, installation and abstract sculptures all visualisations of behaviours, movements, gestures or ways of looking. The goal is to radically reconfigure the purposes to which the techniques of capturing and analysing movement are put, concentrating on their visual aspects alone to bring out their creative and ludic qualities.

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CAPTURING MOVEMENT

Patterns of Life presents a history of movement analysis. From Georges Demeny's chrono-photography of faulty gait in the late 19th century to the "activity-based intelligence" generated by the US National Geospatial-Intelligence Agency, the film traces the genealogy of the quantification and visualisation of bodily movement and the various ways of making sense of it. The characters played by dancers from the Opéra de Paris recreate key experiments in the measurement and analysis of movement, giving choreographic expression to protocols and results. The six scenes take place in different sets in the same location, underlining their connection, while a voice off highlights their political, economic or military implications.

DRAWING WORKSHOPS

In 2011, Julien Prévieux organised drawing workshops with a group of four Paris police officers. The artist suggested that, starting from maps showing the location of crimes, they should themselves produce the Voronoï diagrams – cartographic tools allowing the visual representation of the distribution of crime in real time, so that patrols can be deployed in consequence. Normally instantaneously generated by computer, the diagrams here were done by hand, the officers learning to visually render each stage of the algorithm. Requiring great precision, this was a slow and laborious process, a fact that robbed the procedure of its primary purpose. But loss at one level brought gains at others: the development of drawing skills, an opportunity to reflect on changes in policing and on new methods of management, and the production of very fine abstract drawings. In 2015, Prévieux decided to repeat the experiment, but asking the officers to use airbrushes to produce accurate "heatmaps", visual representations of the incidence of crime in a given area.

DATA CAPTURE

In June 2014, Julien Prévieux used a telephoto lens to photograph Google's offices in the Venice neighbourhood of Los Angeles. It was the whiteboard in the corridor on the second floor of Frank Gehry's *Binoculars Building* that caught his attention. On it were notes left by Google staff: their latest ideas, fragments of algorithms, diagrams, humorous sketches. The artist produced this series of drawings in Indian ink from details in the photograph. If Google's lofty ambition is "organize the world's information", the artist was interested in the early stages when the first uncertain glimmers of an idea sometimes take strange forms. For Prévieux, it was also a question of role-reversal: if the giants of the web capture our data, it is up to us to retake control of it, indeed to track the trackers.

AN ANTHOLOGY OF LOOKS

In July 2015, on the Piazza in front of the Centre Pompidou, Julien Prévieux recorded the way tourists looked at postcards of works of art in the Centre's collection, employing a technique usually used in market research to track consumers' visual attention. Eye-tracking is used to study the way a sample of individuals looks at an advert, or packaging, or a web-page, for instance, so as to see how the eye is attracted by what is presented to it. Prévieux, of course, is not concerned to optimise a visual design; what he is interested in are the geometrical plots that result, this representation of ocular movement having their own undoubted visual interest. In the installation at the Centre Pompidou, visitors are thus invited to view the form taken by the eye's movement over postcards of works in the museum. This has been given visual representation on silk-screens assembled into a structure that recalls an Alberti's window, offering another point of view on the exhibition.

ABSTRACT SCULPTURES

The methods of recording movement and gesture developed over the years in industry, commerce, police and army have led to aesthetic results that strangely echo the formal explorations of modernist art. Seizing on this resemblance as an opportunity to subversively appropriate these techniques, the visual representation of the movements of a pickpocket thus generates an abstract sculpture in brushed aluminium that would fit into any museum; similarly techniques for the analysis of bodily movement are put to the service of a well-known genre, the self-portrait, here in the form of small, somewhat Futurist-looking sculptures of faceted stone.

LE PRIX MARCEL DUCHAMP

Founded in 1994, the Association pour la Diffusion Internationale de l'Art Français (president: Gilles Fuchs) brings together more than 350 collectors actively involved in supporting the best of contemporary art. Sponsored by French companies and international corporations active in France, the ADIAF's mission is to raise the profile of the French art scene abroad and to promote awareness of its vitality among the general public. Established in 2000 to showcase artists working in France, the Prix Marcel Duchamp is today one of the most prestigious of contemporary art prizes. Over the last fifteen years, it has honoured 14 artists, selected from among some sixty short-listed candidates judged to be the most innovative of their generation. The Prize has been organised from the beginning in collaboration with the Centre Pompidou, which offers each year's winner a three-month show in Espace 315.

www.adiaf.com

INTERNATIONAL JURY 2014

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Centre Pompidou

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Contemporain de Lyon

Robert Storr (United States),
independent curator and dean,
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EXHIBITION

CURATOR

Michel Gauthier, curator,
Musée National d'Art Moderne

PRODUCTION

Dominique Kalabane

EXHIBITION DESIGN

Camille Excoffon

PRODUCTION



With the participation of

jousses|entreprise

Julien Prévieux is represented by
Jousse Entreprise gallery, Paris

Co-producers:

Anna Sanders Films
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Nanterre-Amandiers, Centre dramatique
national

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INFORMATIONS

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EXHIBITION OPEN TO PUBLIC

23 September 2015 – 1 February 2016
Espace 315
Every day except Tuesdays, 11 am – 9 pm
Ticket office closes 8 pm

ADMISSION

with "Museum & Exhibitions" ticket
Valid the same day for one entry
to each area:
the Museum, all exhibitions and View
of Paris
€14, concessions €11
Free with annual pass and for under-18s

Tickets on line

www.centrepompidou.fr/billetterie

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